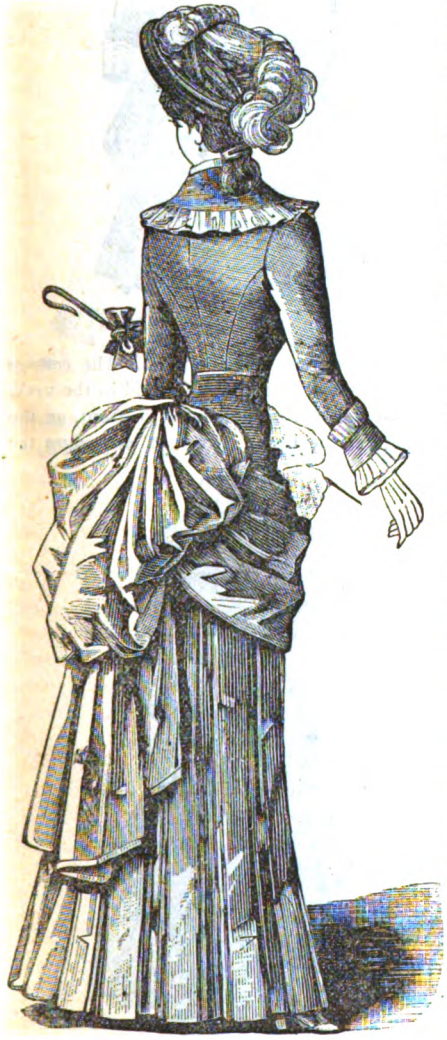
EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a costume of cashmere, nun's-veiling, or sateen. Our model calls for a pale olive-green sateen. The entire dress is of one material. The skirt is laid in double box-plaits, mounted on a foundation-skirt of the material, which opens in front to the head of the scarf-drapery, and is closed by hooks and loops, concealed by the loops-and-ends of the waistband. The drapery is arranged across the front as a scarf, and laid in deep plaits. At the back, the panier forms one large puff, finished with two ends. The waist is plain and round, has a deep collar, edged with an embroidered muslin ruffle; cuffs



No. 1.

No. 2.

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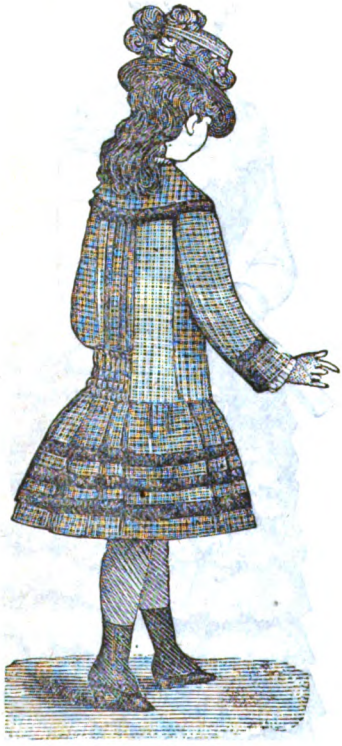
to match; and long scarf-like ends of embroidered muslin, edged with a ruffle of the same, are fastened at the collar, and the ends are passed under the waistband in front, thus forming the trimming for the waist. The waistband is of satin-faced velvet ribbon, with long loops and ends in front, of a shade darker than the dress. This is a good model for sateen, as it will wear a season without needing to be laundried; but for other wash-goods, it will not be desirable. For cashmere, or nun's-veiling, or albatross, nothing could be more simple and stylish for an inexpensive costume. Fourteen yards of double-fold



No. 3.

goods will be required, or fifteen yards of yard-wide sateen.

No. 2—Is an evening-costume, of cream-white gauze and lace, with corsage of olive velvet. The foundation-skirt is of cream-white surah—or an old white silk may be made to do service for the foundation. The skirt is almost entirely covered with knife-plaitings of the gauze and lace. First there is a knife-plaited ruffle, three inches deep when finished; over that a row of three-inch wide lace, slightly gathered; then a second knife-plaiting of the gauze; then another row of lace; a third knife-plaiting; then four rows of lace, over slightly-gathered ruffles of the gauze. The paniers are of the gauze, edged with lace; and the back is arranged in one large puff, about

No. 4.—Front.

two-thirds the length of the skirt. The corsage is of olive velvet, cut low and round in the neck, and with a short basque pointed in front, on the hips, and at the back. A row of lace edges the

No. 4.—Back.

neck of the corsage, and the very short sleeves are formed of two rows of the lace. Fourteen yards of gauze, twenty-four yards of lace, two

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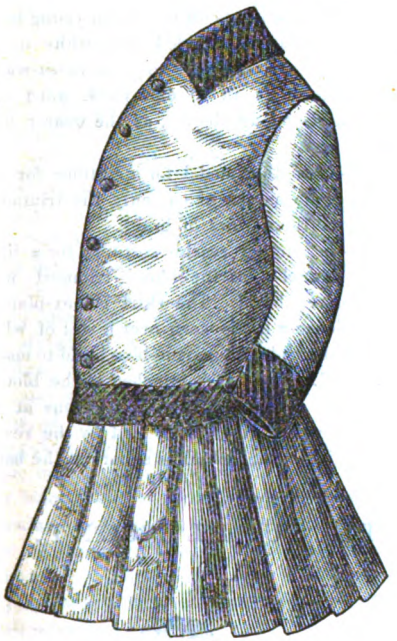
and a quarter yards of velvet, will be required for this costume. Any other thin material—such as



No. 5.

grenadine or embroidered muslin, with embroidered muslin flouncing instead of lace—may be made

No. 6.

up in this style and be very effective, using the velvet corsage or not, as the taste may decide.

No. 3—Is an out-door costume, for a girl of four years. It is of black and white checked woolens, trimmed with three rows of black velvet ribbon. The bodice is gathered front and back on to a yoke. The skirt is gathered on to the waist, except at the back, where it is laid in three box-plaits. A deep collar, trimmed with one row of velvet, and cuffs to match, complete this costume.

No. 4.—We give the front and back view of a blouse-dress, for a little girl of five to seven

No. 7.

years, and our illustration shows two styles of material: a plaid and a small polka-dot. The skirt is laid in box-plaits, through which a band of velvet ribbon is passed. Above the plaited ruffle, the fullness is arranged to form a falling puff. The bodice is gathered front and back, at the waist, into a round gathered yoke. The dress fastens at the back with buttons and buttonholes. A plaited waistband completes the waist, connecting the gathers of the front and back.

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No. 8.

No. 5.—For a little boy of four years, we give a seaside-costume, of tweed or flannel, white or blue. The skirt is kilted on to a petticoat-waist, and the jacket-waist is fitted and fastened to the skirt. Collar, cuffs, and waistband of striped velvet—black. Velvet buttons.

No. 6—Is a bathing-costume, for a young lady, of navy-blue flannel, braided with white braid. The drawers are attached to a petticoat-waist, and the blouse is all in one piece, waist and skirt. Short or long sleeves, as the wearer may prefer.

No. 7—Is another model for a costume for the sea-bath, made as the above, only the trimming is simply of three rows of braid.

No. 8—Is another seaside-costume, for a little boy, of flannel—marine-blue—trimmed with white worsted braid. The skirt is box-plaited, and the blouse-waist is worn over a vest of white flamosel, trimmed with marine-blue braid to match the material. The vest is attached to the blouse, and is sewed at the left side, and fastens at the right side with buttons, concealed by the revers of the rolling-collar, which is square at the back.

MANON MANTELET: WITH SUPPLEMENT.

BY EMILY H. MAY.

We give here an engraving of the latest wrap, and the most stylish, called the "Manon Mantelet." Folded in with this number is a SUPPLEMENT sheet, with diagrams, full size, from which to cut the mantelet. This pretty wrap consists, as will be seen, of three pieces, viz:

1.—HALF OF FRONT.
2.—HALF OF BACK.
3.—SLEEVE.

The mantelet is made of velvet grenadine, lined with silk; and is trimmed with two rows of chenille fringe, headed by a narrow fringe of jet beads. Our model calls for the back-piece to be made of satin; but this is optional, and entirely a matter of taste. The collar is of satin, and one row of narrow chenille fringe, to match the one upon the edge of the mantle, is added upon the seams joining the sleeve to the back and front. This is only necessary when the back-piece is of a different material. Most of these velvet wraps are made entirely of the one material.

We also give, on the SUPPLEMENT, designs for a Braided Apron for a child, and for a Hand-Screen. The directions for working them, etc., will be found on another page.

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MAKE YOUR OWN FANS.

BY MRS. JANE WEAVER.

In the front of the number, we give a page of engravings of fans (four engravings in all), which we have prepared for such of our readers as wish to make their own fans. For though formerly one or two fans were considered sufficient, now every different dress is expected to have a fan to match; and if ladies buy all these fans, the cost is considerable. Fortunately, fashion does not demand expensive fans, but only stylish ones; and we propose to show, therefore, how every lady can make her own fans, and at a comparatively small expense.

It is, of course, impossible to make your own folding-fans, though girls who are clever and artistic may sometimes afford themselves a good plain black, blue, or white satin fan, to match a particular dress, and paint it with a handsome spray of whatever flowers that dress may be adorned with. Round flat fans are, however, easily manufactured and varied, and a few hints and illustrations will probably be acceptable to many who enjoy doing work that is pretty and tasteful, and a source of economy into the bargain.

The first thing to be done is to procure a number of wire frames, black and white, some with handles, produced by elongating the wire of the outer rim, and some without. These skeletons will probably have to be made to order (many girls easily make them for themselves), and should be of silk-covered round wire, such as is sewed inside bonnets. The first of our engravings shows one of these frames. The wire must not be too stout, as a great desideratum in a fan is its lightness. The frames in all cases require a first covering, and this should be of several layers of tulle. Black and white will suffice for the foundation of most fans, but, in case of a pink or blue or other bright dress being worn, it is very easy to get tulle of the same color. Suppose the dress to be of black lace, and the garniture of pale tea-roses, the materials for the fan (No. 2) will be black lace, two full-blown tea-roses, or two sprays with buds, and a few yards of not very wide satin ribbon, either black or matching the roses. Lightly tack a row of black lace round the outer edge, leaving the scallop of the lace not more than a quarter of an inch beyond the wire; if more is left, it will get flabby and out of place. In putting round a corresponding row on the opposite side, take care that the pattern comes in exactly the same place, and put a single firm stitch with fine black silk in each small scallop, so as to keep all well together. When these rows are completely finished, other smaller ones must be put on, three to four rows of lace two inches wide being sufficient for most fans, and then the roses or sprays firmly secured in the centre of both sides form a pretty finish. The satin ribbon must be twisted neatly round the wire handles, and completed with streamers.

In the case of a dress with gold lace or gold ornaments, the fan would be made of gold lace mixed with the black. The gold lace is, for the most part, made on a pillow, and, as it keeps its place well, may safely be used for the outer edge, which outlines the fan, and more of it may be allowed to project than with a silk lace. Very pretty gold tufts are made for centres, or the gold lace makes up well into a pretty rosette. Such a fan as this should have a gilt handle fixed on. These can be bought in pairs, and have apertures or clefts long enough to take in a good piece of the fan, and holes through which to put the needle and thread. They should be fastened over one of the wires that always radiate from the centre to the edge of the frame. Lace is now made in so many different colors, that a great many dresses can be matched in this manner; but where a crèpe or tulle dress is of a peculiar shade, a yard or two of the same material will suffice for the fan. If tulle or crèpe, it should be cut in long rows, doubled, and made up in box-plaits before being put on the foundation. It requires practice to do this plaiting successfully. It should be very regular, and sets best when plaited from the top, *i. e.*, let the stitches be done, leaving the plaits to hang downwards in your hands. This is the main difference between amateur plaiting and that done by milliners and dressmakers. Successive rows of box-plaited satin ribbon (No. 3), or of silk pinked out and set on the frame with a slight fullness, are sometimes suitable, provided they match the character of the dress. It is said that pinked-out silk will be much in vogue this season.

Feather-fans may be made in many ways, according to taste, but the best feathers should be used for the outsides. Peacocks' feathers look best with a row of eyes outside, and successive

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rows may either be set with the eyes coming alternately or diminishing in size towards the centre. The handles of these should always be covered with ribbon; for if gilt ones are used, the fan bears too close a resemblance to a fire-screen. Guinea-fowl feathers, which are speckled black and white, make a lovely fan, stitched on close together; but a great many are required, and they must be well baked before use, just the same as the feathers of which pillows are made. A black and white striped or checked silk or grenadine is frequently relieved by scarlet geraniums, carnations, or pomegranate-blossoms, and a tiny bouquet should form the centre of the fan, with handle and streamers to match. Carnations or pomegranate-flowers are peculiarly suitable on account of their compactness; the latter are the less heavy. Some ladies are very fortunate in having the plumage of tropical birds sent them by friends abroad, and these adapt themselves marvelously to fans of all sorts (No. 4).

A round fan, made entirely of sprays of forget-me-not, looks remarkably well, either as an adjunct to a blue or a white dress trimmed with these flowers. The foundation should be of blue tulle, no leaves should be used, and the centre should be a rosette of white or blue ribbon, as the case may be. Lace would catch on the flowers. It goes without saying that artificial forget-me-nots are meant—the real flowers would not survive the operation of making up. Real flowers are, however, frequently made into fans; but discrimination must be exercised in choosing them, and a slightly different method employed in the making up. Frames of slighter wire must be used, and two are required for each fan, each of which has to be completely finished and covered, so that it can lay flat in a damp place, and only be stitched or clipped firmly together at the last moment. The best material for the foundations of these is strong green cotton tarletane, such as is frequently thrown over pastry or fruit in summer-time to keep off the too delicate attention of flies and other insects. Fans are thus made in the South of France, of Parma violets, every blossom being stitched on separately, and the handles finished with ribbon. A border, or indeed a whole fan, minus the centre, made of fern-leaves, is very pretty, but fragile, though there is a method of preparing them which ensures their lasting for at least one evening. This is to steep the adiantum or other fern in a shallow vessel of cold water for twenty-four hours previously; it will then retain its freshness for at least twelve hours, even in a warm atmosphere. Pansies make lovely fans, but must be chosen to match those worn in dress and hair; they should be used without any leaves, unless it be a fringe of maidenhair or lycopodium round the edge, or a single leaf of lemon-plant placed between each blossom in the first row. The odor from these, combined with the slight scent from the pansies, makes a delicious fragrance in a room, when in motion.

DESIGN FOR EMBROIDERY, OR PAINTING.

BY MRS. JANE WEAVER.

In the front of the number, we give a very beautiful and new design in embroidery. Or it may be used for painting on a terra-cotta plaque, or for Indian painting, in black and white, to resemble ebony inlaid with ivory.

For Embroidery.—Transfer the design of camelias, roses, and ipomœas with carbon-paper. The five camelias and five buds should be varied in color, as they are in nature; some are all scarlet, others scarlet and white, others all white, on one bush or tree. The leaves are dark glossy green, the latter given by stitches of a blue-green filoselle. The two roses and three buds should be tea-roses, the color of a pale maize, the shades made with a light red-brown; the leaves of bronze-green, with light and dark tints. The ipomœas of pale lilac; the leaves of a dull sap-green, but with no tint of bronze.

Ebony and Ivory Painting, for a Box, or on Thick Card-Board.—This is entirely done in black and white; the ground, of fine chalk and size, or isinglass, is painted over and left to dry, and then rubbed down with the handle of a bone book-knife, or anything answering to its description; three coats are put on and rubbed down. It is then ready for the painting. The design is transferred with carbon-paper, and the ground filled in with three coats of vegetable-black, in moist color, sold in tubes. Finally, with crow-quill pen, every line is produced as in the engraving, and will then, with gilt handle attached, form a screen.

Another way of using this beautiful design is to paste it on a round box, the sides ornamented in any way, or on thick mill-board for a screen. When dry, size it with paper-maker's size twice, and when dry, between each coat, varnish it with mastic or white hard varnish, two coats; it will

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then also serve for a screen, or, with a round or oval cut from the centre, it will form a frame for a photograph.

Painted on thick white card-board, in water-colors, and the black ground painted in with vegetable-black—moist color, gone over twice after the flowers are painted—with a circle or oval cut out of the centre, and a photograph inserted, it would form a very beautiful frame. It should be suspended by a narrow ribbon, with a bow at the top, the two ends each folded in narrow folds, and then pressed with a hot iron, and let fall carelessly.

BABY'S BOOT.

BY MRS. JANE WEAVER.

Baby's first boot is made of blue cashmere, embroidered in tiny rosebuds with blue silk. Pale-blue satin ribbon ties the boot in front, and a row of lace ornaments the top.

DESIGNS ON SUPPLEMENT.

BY MRS. JANE WEAVER.

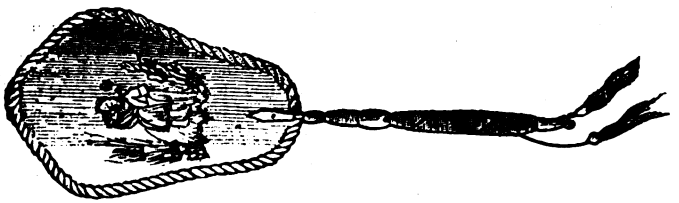
We give, on the SUPPLEMENT that is folded in with this number, not only a dress-pattern as usual, but also four designs: three for a Child's Apron in braiding, and one for a Hand-Screen.

BRAIDING FOR CHILD'S APRON.—This consists of three pieces—yoke, belt, and pocket. The material may be white, done in white, blue, or red braid; or écru or gray linen may be used, braided in any color that is preferred.

DESIGN FOR HAND-SCREEN.—The description for this will be found on another page, with a small engraving representing the hand-screen made up. The design on the SUPPLEMENT is full size.

DESIGN FOR HAND-SCREEN.

BY MRS. JANE WEAVER.



We give here a small cut, representing a pretty new-style hand-screen. On the SUPPLEMENT, we give the design in detail, full size. Silk, satin, pongee, or any material preferred, may be used, and the design worked in outline or in Kensington stitch, or, if wished, it may be painted. To make up the screen, a piece of card-board should be cut, of the size and shape of the design on the SUPPLEMENT, and neatly covered. The back should be of some material and color harmonizing with the front, and may be ornamented or not, according to pleasure; a silk cord or ribbon should edge the screen. The handle may be of plain wood, covered with twisted ribbon, if preferred.

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LES MODES PARISIENNES
AUGUST, 1884.

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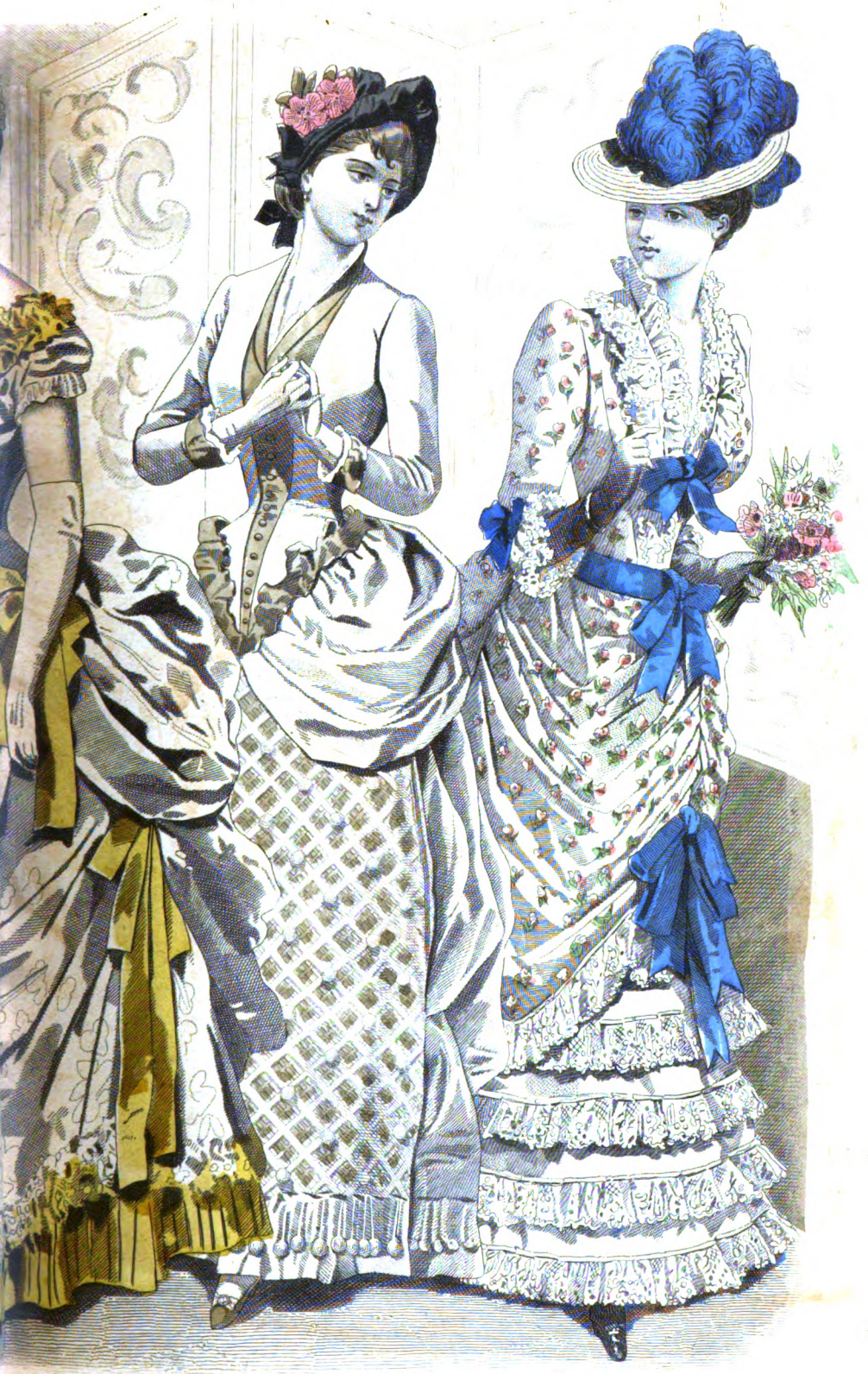

PETERSON'S MAGAZINE.

CIDÉ RECEPTION.

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SEEN SKETCHING. [*See the Story, "Only For a Joke."*]

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CHILDREN'S FASHIONS FCR SEPTEMBER. YOUNG GIRL'S HAT.

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NEW-STYLE FALL DRESS: FRONT AND BACK.

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WALKING-DRESS. HOUSE-DRESS.

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HOUSE-DRESS. NEW FALL MANTLE. COLLARETTE.

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WALKING-DRESS. PELERINE MANTLE. COLLAR AND CUFF.

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DESIGN FOR EMBROIDERY, OR FOR OUTLINE-WORK, OR FOR PAINTING IN OILS.

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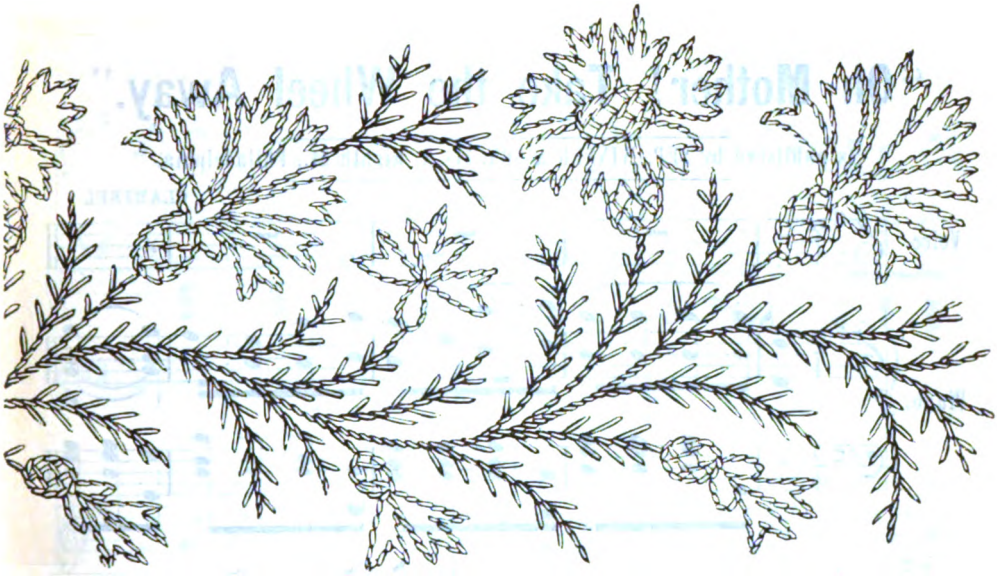

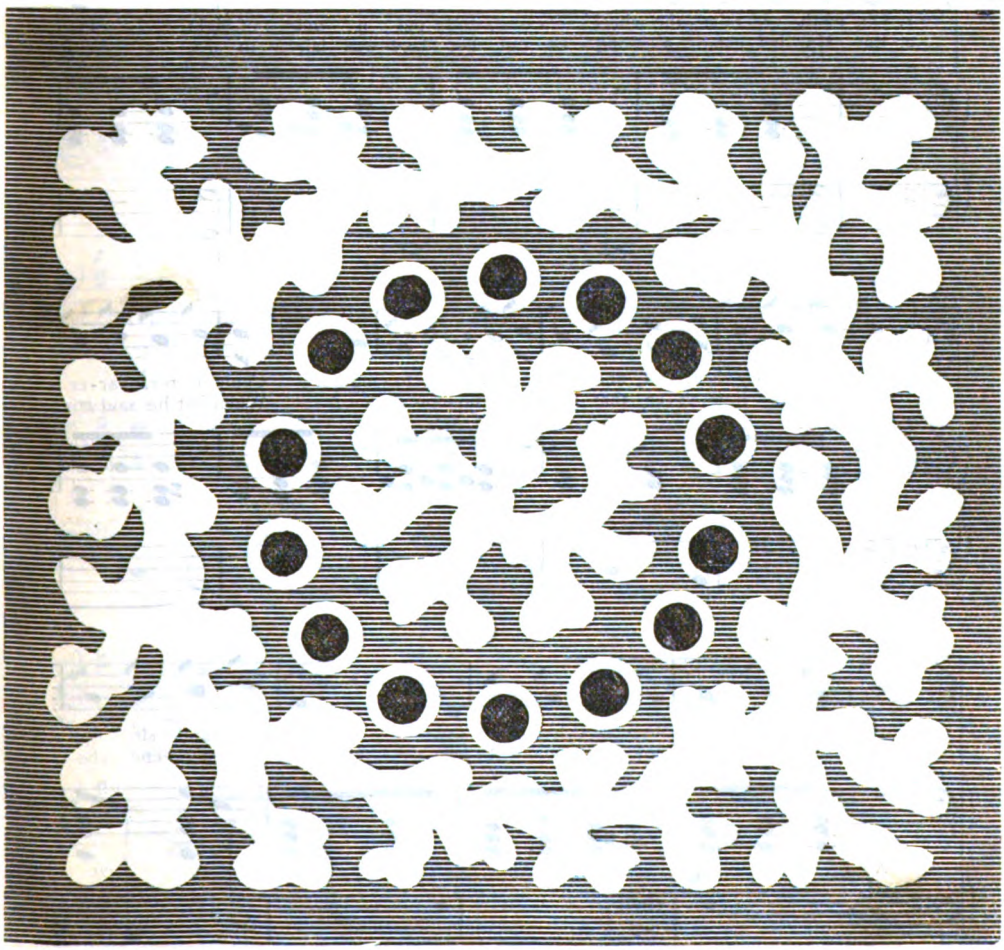

DESIGN FOR PINCUSHION: ALSO EMBROIDERY.

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BONNET. NEW WAY FOR DRESSING THE HAIR. HAT.